

ARMENIAN MAID

Oriental Song and Fox-trot

Lyric by
Wilbur Weeks
Music by
M. Alexander

Dedicated to
**Aurora
Mardiganian**



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NEW YORK

The Armenian Maid.



Aurora Mardiganian

***THE SOLE SURVIVOR OF THE
MILLION ARMENIAN MAIDS
WHO WERE TAKEN BY THE
TURKS IN THE GREAT
ARMENIAN MASSACRES***

***NOW APPEARING IN THE GREAT
PHOTO PLAY OF HER PEOPLE'S
TRAGEDY, "AUCTION OF SOULS."***



*The Message of an Armenian Maid
to all
Sweethearts Everywhere.*

When you, who are the Sweethearts of other lands, hear this beautiful melody, which tells of the love of lads and maids in my own native land, will you not make just a little room in your hearts for me? I am almost the only Armenian Maid left alive of all those who used to live and love and play in my Armenia. I had a sweetheart, too, who used to sing to me just such pretty songs as this. And I used to watch for him to come into my father's garden every night when the moon came up, and I used to make sweet plans for the time when we could walk together in a garden all our own. But the Sultan sent his soldiers through Armenia to take away all the pretty Armenian Maids, that they might be sold into the harems of the Turks. They took me too, and killed my sweetheart just as they killed the sweethearts of all the other maids who were carried away. I was the only one who escaped to this beautiful America—but I have no sweetheart, now; no one to sing pretty songs to me. Where love used to nestle in my heart there now is only the pain of memories and the lonesomeness that comes when I think of all my people lost in the Great Massacres, and of the big Sweetheart Boy who was taken from me, his own Armenian Maid.

Sincerely yours,

Արուրա Մարդիգանյան

AURORA MARDIGANIAN.

Specially Dedicated to Aurora Mardiganian

Armenian Maid

Lyric by
WILBUR WEEKS

Oriental Song

Music by
M. ALEXANDER

Intro

Vamp

The introduction consists of two staves of music. The first staff is the treble clef, and the second is the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the treble and a supporting bass line. A double bar line with repeat dots follows, leading to a vamp section with a similar melodic and bass structure.

Val - ley vil - lage where the grape vine grows, Moun - tain
Dark your hair as pur - ple grapes that grow, Ro - sy

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The music continues with a similar melodic and bass structure.

sum - mit bathed in sun - lit snows, Love - ly maid I learned to
are your cheeks like sun - kiss'd snow, Pear - ly teeth and smile that

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). A *cresc.* marking is present in the piano part.

love you there, When, as chil - dren all the world was fair.
holds my heart, Why, ah! why from you did I e'er part.

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef).

CHORUS

Ar - me - ni - an maid, for you I'm cry - ing, Ar - me - ni - an

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The chorus is marked with repeat dots.

This composition may
be had for your Talking
Machine or Player Piano

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maid, for you I'm sigh - ing, I'll keep the vow I made when we

played Be - neath the ol - ive trees, dear - est maid. Bloom pret - ty

cresc.

flow - er, the sun is shin - ing, Be - hind the clouds, there's a sil - ver

lin - ing The skies are clear - ing, Don't be a - fraid My East - ern

queen, Ar - me - ni - an Maid. Ar - me - ni - an

1. 2.

Lilly
MI
.DMS
Box 58
NDZ1

TRY THIS ON YOUR PIANO

Say "Au Revoir" But Not "Good-Bye"

The Most Beautiful Ballad Ever Written

Published in two Keys B^b and A^b

Words and Music by
HARRY KENNEDY

REFRAIN *mf*

Say "Au re - voir," but not "good - bye" Tho' we must

L.H.

R.H. *mf*

part, love can-not die; I'll ne'er for - get the day we

R.H.

cresc.

met, I loved you then, I love you yet.

rit. *f.* *p* *mf*

rit. *f.* *p* *mf*

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